

COMPOSITIONS pour la FLÛTE

avec et sans Accompagnement de Piano par

GUILL. POPP.

	M. Pf.
Op. 183. Yankee doodle. Grande Fantaisie et Variations.....	3 80
„ 187. Der Freischütz. (Weber) Fantaisie élégante.....	2 50
„ 188. Grande Fantaisie sur des Thèmes de l'Opéra: Les Huguenots (Meyerbeer).....	2 50
do. avec. Quatuor.....	
„ 189. Hommage à Gounod. Fantaisie brillante sur des Thèmes de l'Opéra: Faust	2 50
do. avec. Orchestre.....	6 50
„ 190. Grande Fantaisie brillante sur des Thèmes de l'Opéra: Il Trovatore Verdi.....	3 30
do. avec. Orchestre.....	6 50
„ 198. Concertstück über das Lied: „Gute Nacht du mein herziges Kind“ (Abt).....	3 60
do. mit Orchester.....	7 —
„ 199. Salut à la Russie. Fantaisie sur des Aïrs russes.....	3 —
do. avec. Orchestre.....	7 —
„ 201. Polka de bravoure.	1 80
do. avec. Orchestre.....	5 50
„ 203. Fantaisie-Caprice sur un Thème de l'Opéra: Rinaldo (Händel).....	3 80
do. avec. Orchestre.....	5 50
„ 204. Trois Morceaux de Salon. No. 1 Sérénade du Rossignol. No. 2 Ave Maria. No. 3 Chanson d'Amour.....	1 50
„ 216. Mazurka élégante.	1 80
„ 219. No. 1. Polka brillante.	2 —
No. 2. Mazurka. No. 3. Polonaise. à La Rose. Romance célèbre de Spohr. Fant.-Transcr.	1 50
„ 236. Romance d'Amour.	1 50
„ 237. Concertstück über das engl. Volkslied „Long long ago“.....	3 —
do. avec. Orchestre.....	5 50
„ 250. 10 Morceaux de Salon. No. 1. Chant bohémien. No. 2. La belle Amazone. No. 3. La reine des Alpes. No. 4. Valse burlesque. No. 5. Le vent (Der Wind). No. 6. La chasse (Die Jagd). No. 7. Fantaisie sur des Mélodies Suédoises (Fantaisie über schwedische Melodien. No. 8. Bouton de rose (Rosenknospe). No. 9. Valse Mélodique. No. 10. Klänge aus der Puszta.....	2 —
„ 251. L'art d'expression. Die Kunst des Vortrags. More. de Salon faciles d'après des motifs, aïrs, chansons etc. de grandes maîtres.....	6 —
„ 261. 6 Morceaux mélodiques très faciles. No. 1. Méditation poétique. No. 2. Valse gracieuse. No. 3. Scène tyrolienne. No. 4. Sérénade russe. No. 5. Doux Souvenir, Romance. No. 6. Chant espagnol.....	1 30
„ 266. Schwedisches Concert.	3 50
do. avec. Orchestre.....	7 50
„ 270. Transcriptions de Chansons populaires. No. 1. Si vous n'avez rien à me dire (Bar. de Rothschild). No. 2. Ob sie wohl kommen wird (Preyer). No. 3. S'Griawerl im Kinn (Hölzel). No. 4. Du hast was Liebes in den Augen (Gumbert). No. 5. Vögeln mein Bote (Preyer). No. 6. Nachruf (Fuchs). No. 7. Mühlrad (Kreutzer). No. 8. Mein Herz, ich will dich fragen (Kücken). No. 9. Ein Traum (Hackel). No. 10. Das Schwabenmädle (Proch). No. 11. Wenn ich einmal der Herrgott wär' (Binder). No. 12. Das Alpenhorn (Proch). No. 13. Hab' ich nur deine Liebe (Suppé). No. 14. Allein (Storch). No. 15. Ländlich, sittlich (Suppé). No. 16. Taube, Wachtel und Nachtigall (Müller). No. 17. Die Busslerin (Suppé). No. 18. Das Vergissmännlein (Suppé).....	— 80

	M. Pf.
Op. 279. 10 Morceaux élégants très faciles. No. 1. Une fleur printannière (Frühlings Erwachen). No. 2. Chant du barde (Bardenges). No. 3. Petit Amusement (Kleiner Scherz). No. 4. Nocturno (Nachtmusik). No. 5. Gromillet (Vergissmännlein). No. 6. Danse espagnole (Spanischer Tanz). No. 7. Marche turque (Türkischer Marsch). No. 8. Wiegenlied. No. 9. Vögeln Erwachen. No. 10. Ein Blumenstück. No. 11. Lied ohne Worte. No. 12. Gavotte.....	1 — 1 80 5 —
„ 283. Walzer-Rondo.	1 — 1 80 5 —
do. mit Orchester.....	
„ 285. Compositions favorites arr. pour Flûte et Piano. No. 1. Nocturno (Th. Döhler, Op. 24). No. 2. Erinnerung an Steinbach, Idylle. (J. Katka, Op. 32). No. 3. La Campanella, Improptu. (A. Dreychock, Op. 10). No. 4. Souv. de Varsovie (Schulhoff, Op. 30). No. 5. Zitherklänge (C. Kölling, Op. 136). No. 6. Auf der Alm (A. Jungmann, Op. 92). No. 7. Die Reize des Landlebens, Improptu. (W. Lühr s). No. 8. Improptu-Polka (J. Schulhoff, Op. 33). No. 9. Un doux entretien, Idylle. A. Dreychock, Op. 92, No. 3). No. 10. Les cloches du soir, Nocturne. (F. Baumfelder, Op. 74).....	1 — 1 80 5 —
„ 289. Collection des Oeuvres classiques non difficiles. No. 1. Le songe d'une nuit d'été. Grande Marche de Mendelssohn-Bartholdy. No. 2. a) Moment musical de Fr. Schubert. b) Marche à la Turque des Ruines d'Athènes de Beethoven. No. 3. Le songe d'une nuit d'été. Nocturne de Mendelssohn-Bartholdy. No. 4. Invitation à la Danse de Weber. No. 5. Le songe d'une nuit d'été. Choeur des Fées. No. 6. Alla Turca, Marche de Mozart.....	— 80
„ 294. Kleine Fantasien über die beliebtesten Opern. No. 1. Rigoletto. No. 2. Il Trovatore. No. 3. Ernani. No. 4. Fatinitza. No. 5. Die 4 Hainonskinder. No. 6. Galathé. No. 7. Fledermaus. No. 8. Nabucco. No. 9. Seekadett. No. 10. Elisire. No. 11. Carnaval in Rom. No. 12. Der Teufel auf Erden. No. 13. La forza del destino. No. 14. Methusalem. No. 15. Un ballo in maschera. No. 16. Cagliostro. No. 17. Leichte Cavallerie. No. 18. Die letzten Mohikaner. No. 19. La vie pour le Czaar. No. 20. La tombe d'Asceold. No. 21. Blindekuh. No. 22. Boecacio. No. 23. Martha. No. 24. Donna Jounanita. No. 25. Figaros Hochzeit. No. 26. Die Puritaner. No. 27. Don Juan. No. 28. Der Freischütz. No. 29. Oberon. No. 30. Norma. No. 31. Nisida. No. 32. Das Spitzentuch der Königin. No. 33. Regimentstochter. No. 34. Lucrezia. No. 35. Lucia. No. 36. Linda. No. 37. Maritana. No. 38. Der lustige Krieg. No. 39. Der Bettelstudent. No. 40. Eine Nacht in Venedig. No. 41. Nanon. No. 42. Gasparone. No. 43. Rosina. No. 44. Marquis v. Rivoli. No. 45. Der Feldprediger. No. 46. Pfingsten in Florenz. No. 47. Don Cesar. No. 48. Zigeunerbaron. No. 49. Der Viceadmiral. No. 50. Die Piraten. No. 51. Der Doppelgänger. No. 52. Alessandro Stradella. No. 53. Colombine. No. 54. Sieben Schwaben.....	

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Op. 294. Kleine Fantasien über die beliebtesten Opern. No. 55. Simplexus. No. 56. Der Sänger von Palermo. No. 57. Die Zigeunerin. No. 58. Die Jagd nach dem Glück. No. 59. Der arme Jonathan.....	1 30 1 50 2 50 3 —
„ 298. Flöten-Polka.	1 30
„ 299. Salonwalzer.	1 50
„ 311. Ungarische National-Tänze.	2 50
„ 313. 5me Morceau de Concert.	3 —
do. mit Orchester.....	
„ 315. Grande Fantaisie de Concert sur des motifs de l'Opéra: Martha do. mit Orchester.....	3 —
„ 316. Sechs leichte Salonstücke. No. 1. Liebes-Romanze. No. 2. Kosakentanz. No. 3. Sonntagslied. No. 4. Rosen-Walzer. No. 5. Nordische Ballade. No. 6. Ungarische Heldensage.....	1 — 1 50
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do. mit Streichquartett.....	2 —
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do. avec. Orchestre.....	5 50
„ 336. Fantaisie dramatique sur le célèbre Septuor: „Oh sommo carlo“ del' opéra: Ernani (Verdi).....	2 50
„ 345. Sechs Lieder ohne Worte. Heft I do. do. „ II.....	3 — 2 30
„ 349. Morceaux de Salon. No. 1. Fleur de bruyère Heideblümchen.....	1 30
No. 2. Les Adieux! (Lebewohl!) Romance.....	1 30
No. 3. Wanda Mazurka.....	1 30
„ 350. Prière à la Madonne. Morceau religieux (avec Harmonium ad libitum).....	1 50
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do. für Orchester.....	6 60
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do. für Orchester.....	5 40
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VOGELSANG

Virtuosen - Stückchen für die Flöte.

INTRODUCTION.
Moderato.

Wilh. Popp, Op. 324.

FLAUTO.

PIANO.

f

p

fz

pp

vivace.

p

rit.

f

p

vivace.

fz

pp

First system of musical notation. The upper staff features a melodic line with a fermata on the first measure, followed by a series of eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of musical notation. The upper staff includes trills (*tr*) and a *dolce* marking. The lower staff features a *mf* (mezzo-forte) marking and a section labeled "(Kuckuck)" in parentheses, indicating a cuckoo call. The system ends with a *p* (piano) marking.

Third system of musical notation. The upper staff shows a crescendo (*cres.*) leading to a fortissimo (*f*) section. The lower staff also includes a *cres.* marking and features a series of chords.

Fourth system of musical notation. The upper staff includes a *f* (forte) marking, a *chromatisch* (chromatic) section, and trills (*tr*). The lower staff features a *f* marking and a *tempo* marking at the end.

Andante cantabile.

Fifth system of musical notation, marked "Andante cantabile." The upper staff begins with a *dolce* marking and ends with another *dolce* marking. The lower staff starts with a *p* (piano) marking and features a series of chords and moving lines.



First system of musical notation. The upper staff features a continuous eighth-note melody in treble clef. The lower staff is in piano (p) and consists of chords and single notes in both treble and bass clefs. A mezzo-forte (mf) dynamic marking appears at the end of the system.



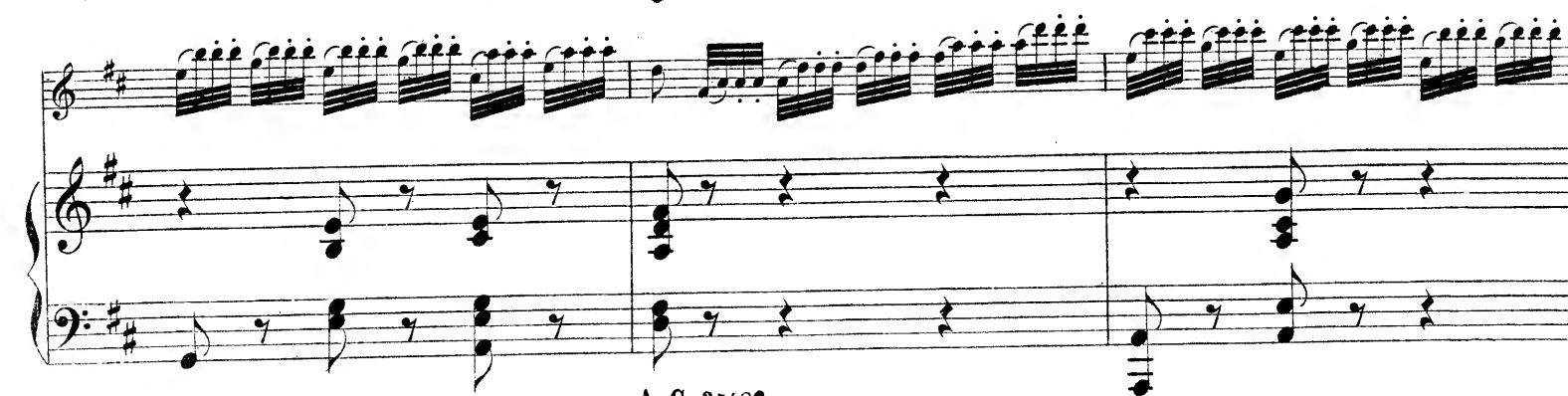
Second system of musical notation. The upper staff includes a trill (tr) in the final measure. The lower staff continues with piano accompaniment. A forte (f) dynamic marking is present at the end of the system.



Third system of musical notation. The upper staff has a mezzo-forte (mf) dynamic marking, followed by a forte (f) marking and the instruction *sonore marcato*. The lower staff features a complex piano accompaniment with many beamed sixteenth notes.



Fourth system of musical notation. The upper staff contains a rapid sixteenth-note passage. The lower staff begins with a piano (p) dynamic marking and features a steady eighth-note accompaniment.



Fifth system of musical notation. The upper staff continues with the rapid sixteenth-note passage. The lower staff maintains the eighth-note accompaniment pattern.



The first system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of two sharps (F# and C#). It contains a series of rapid sixteenth-note runs. The middle and bottom staves are grouped by a brace on the left, indicating a piano accompaniment. The middle staff has a treble clef and contains chords and some melodic fragments. The bottom staff has a bass clef and contains a steady eighth-note bass line. A dynamic marking of *mf* (mezzo-forte) is placed between the middle and bottom staves in the third measure.



The second system of musical notation also consists of three staves. The top staff continues the rapid sixteenth-note runs. The middle and bottom staves continue the piano accompaniment. A dynamic marking of *p* (piano) is placed in the first measure of the bottom staff.



The third system of musical notation consists of three staves, continuing the musical themes established in the previous systems.



The fourth system of musical notation consists of three staves, continuing the musical themes established in the previous systems.



The fifth system of musical notation consists of three staves, continuing the musical themes established in the previous systems. A dynamic marking of *f* (forte) is placed in the first measure of the bottom staff.



First system of musical notation. The right hand features a continuous stream of sixteenth-note chords. The left hand plays a simple harmonic accompaniment, starting with a piano (*p*) dynamic marking.



Second system of musical notation. The right hand continues with sixteenth-note chords. The left hand accompaniment consists of chords and rests.



Third system of musical notation. The right hand continues with sixteenth-note chords. The left hand accompaniment consists of chords and rests.



Fourth system of musical notation. The right hand continues with sixteenth-note chords. The left hand accompaniment includes a piano (*p*) dynamic marking and features some eighth-note patterns.



Fifth system of musical notation. The right hand continues with sixteenth-note chords. The left hand accompaniment features eighth-note patterns and rests.



The first system of musical notation consists of a single treble staff and a grand staff (treble and bass staves). The treble staff contains a continuous, rapid sixteenth-note arpeggiated pattern. The grand staff features a sparse accompaniment with eighth and quarter notes. A dynamic marking of *f* (forte) is placed above the treble staff. The system concludes with a measure containing a *cres.* (crescendo) marking and a fermata over a half note.



The second system continues the musical piece. The treble staff maintains the rapid arpeggiated texture. The grand staff accompaniment consists of chords and moving lines. Dynamic markings of *cres.* (crescendo) are present above the treble staff and below the bass staff. The system ends with a measure featuring a *cres.* marking and a fermata.



The third system of musical notation shows a change in texture. The treble staff has a more melodic line with some rests, while the grand staff accompaniment becomes more active with chords. A *tr* (trill) marking is above the treble staff, and a *ff* (fortissimo) marking is below the bass staff. The system ends with a measure containing a *f* (forte) marking and a fermata.



The fourth system of musical notation features a return of the rapid arpeggiated pattern in the treble staff. The grand staff accompaniment is simpler, with chords and moving lines. The system concludes with a measure containing a fermata.



The fifth system of musical notation is the final system on the page. The treble staff has a melodic line with some rests. The grand staff accompaniment includes chords and moving lines. Dynamic markings of *f* (forte) and *ff* (fortissimo) are present. The system ends with a measure containing a fermata.